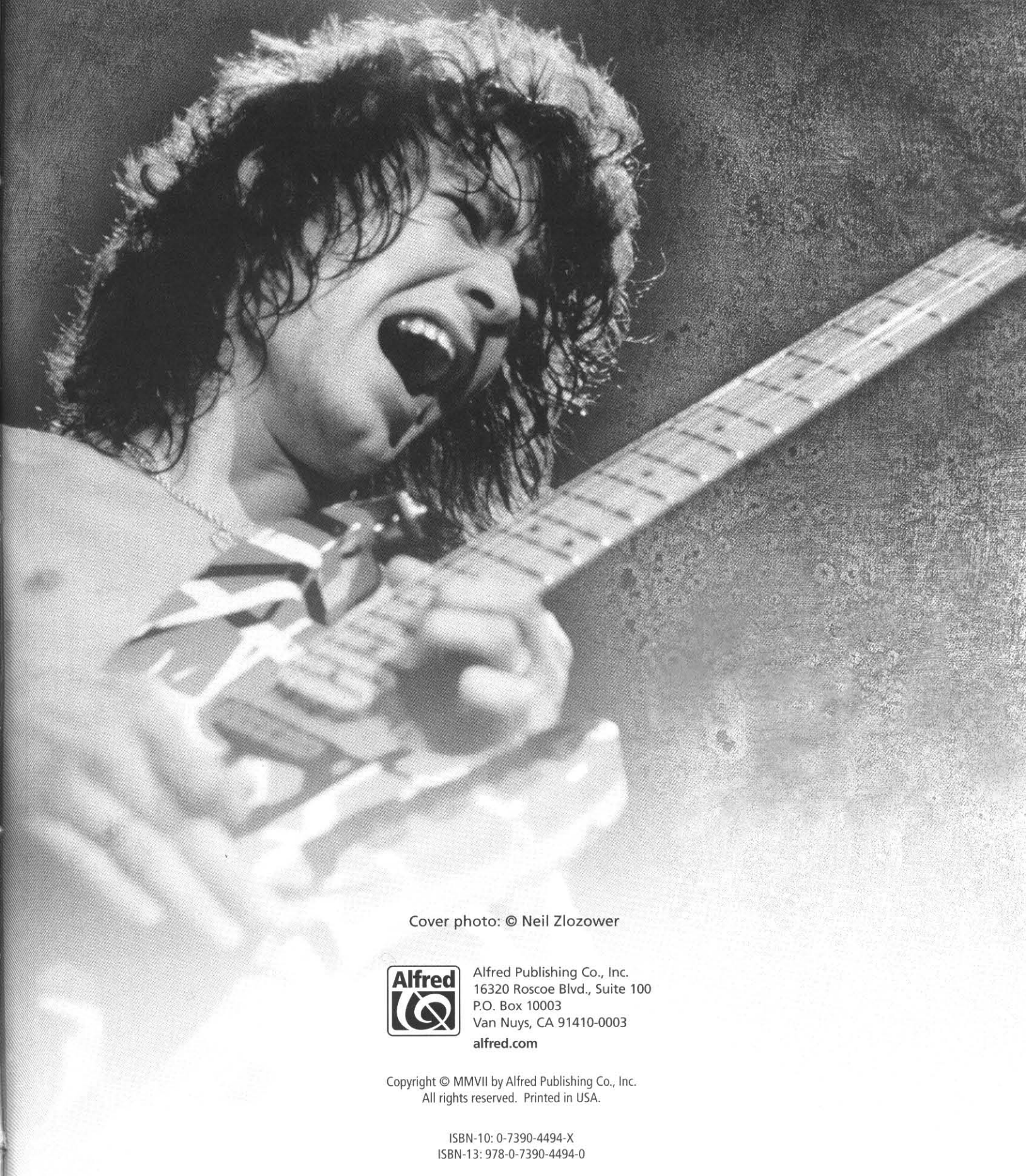
AUTHENTIC GUITAR TAB EDITION

EDDIE VAN HALEN | GUITAR VIRTUOSO

Includes 9 Classic Solo Guitar Instrumentals

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ALBUM INDEX

316

Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY

*Tapped harmonics. Fret note normally and tap at fret indicated in parentheses.

Faster ♩ = 146
N.C.(E5)
*Ti = Tap both notes w/R.H. index finger;
L.H. = Slap & mute low stgs. w/ left hand;
Tp = Tap w/R.H. thumb.
*Slap w/R.H. thumb.
*Tapped harmonics
*All vib. and bends are w/L.H. (next 18 bars).

Freely ♩ = ca. 132
(D)
(G)
(C)
Em
(Bsus4)
(B)
C
(F+)
(B♭+)
(B♭)
(Asus4)
(A)

(D)
(G)
F♯sus4
(F♯)
(D)
(F♯m)
(C)
(Em)
(Bsus4)
(B)
rit.

Slower ♩ = 108
(B7)
grad. accel.
Moderately ♩ = 120
(Esus4)
*A.H.
(8va)
rit.
let ring
*Tapped harmonics, as before.
Free time ♩ = ca. 72
Cmaj7/G
Fmaj7/C
Cmaj7
Bsus4
*w/delay
trem. bar
*Single repeat delay time = approx. 388 msec.
**Vol. knob swell.
N.C.
Harm.
(8va)
*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck.
C5
E5
B5 C5
B5

(E♭)
*sim.
(G)
(B)
*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).
(G)
(D)
(F)
(C)
(E♭)
(B♭)
(D♭)
(E♭)
(G)
(B♭)
(D♭)
(G)
(B♭)
(E)

(G)
(D♭)
(E♭)
(F)
(G)
(A)
(B♭)
(C)
(D)
(E)

N.C.
(delay off)

(Drums & Bass gtr. out)
Faster ♩ = ca. 132
A.H.
(15ma)
A.H. pitches: G
A.H.
(8va)
A.H.
pitches: E

8va
trem. bar
rake
loco
Slower ♩ = ca. 92
Faster ♩ = ca. 132
hold bend

*Hammer w/L.H. thumb.
Slower ♩ = ca. 82
(Drums & Bass gtr. in)
A5
G5
D
Dsus4
D
N.C.
A.H.
(8va)
Fdbk.
(8va)
A.H. pitches: D D D A D A
Fdbk. pitch: A
trem. bar
accel.

Faster ♩ = ca. 160
8va
loco
don't pick
*L.H. thumb touches string.

trem. bar
sl. P
don't pick
A.H.
(15ma)
A.H. pitch: C♯
*Depress & vib. simultaneously.
Slower ♩ = ca. 120
8va
trem. pick
accel.

8va
Full
loco
Faster ♩ = ca. 160
A.H.
(15ma)
A.H. pitches: G
don't pick
Slower ♩ = ca. 132

*A.H.
(8va)
*Tapped harmonic
(C♯m)
accel.
(A)
(A°7)
(B)
(E)
(C)
(Csus2)
(D)
(Dsus2)

BALUCHITHERIUM

Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY

*N.C.(D)
(E)
(D)
(E)
Harm.
Full
sl.
H
P
P.M.
H
P
P
H
P.M.
Harm.
sl.
Full
semi-harm.
*Chords implied by gtr.
*For next 5 bars only, all vib.'s are slight.
(D)
(E)
(D)
(E)
P.M.
P.M.
sl.
H
semi-harm.
semi-harm.
sl.
semi-harm.
(D)
(E)
(D)
(E)
Full
sl.
P.M.
(D)
(E)
(D)
(A/C♯)
B5
*Gtr. II
sl.
f
*Standard tuning
(Gtr. I)

Csus2
G5
D5
Asus2
Csus2
D5
sl.
trem. bar
slight vib.
Rhy. Fig. 1
H
A5
N.C.
Full
Harm.
(8va)
semi-harm.
P H P
P.M.
*For next 2 bars only, all vib.'s are slight.
let ring

Csus2
N.C.(G5)
D5
A5
Em
D5
E5/D
D
8va
Full
P
sl.
loco
vib. lower note only
P.M.
(end Rhy. Fig. 1)
Rhy. Fig. 2
pick slide
H
N.C.
H P
P H
A.H.
(8va)

N.C.
D5
E5
F5
1/2
Full
P
vib. lower
note only
P.M.
sl.
(end Rhy. Fig. 2)
G5
N.C.
A5
*A.H.
(8va)
T
(Gtr. II out)
semi-harm.
A.H. pitches: E
C♯
*Artificial harmonics achieved by lightly tapping stg.
w/R.H. finger at fret indicated in parentheses.
H

Substitute Rhy. Fill 1
N.C.
resume Rhy. Fig. 1
Csus2 G5 D5 Asus2 Csus2 D5
Harm.
(8va)
P.M.
trem. pick
rake
*Release bend 1/2 step only.
Csus2 N.C.(G5) D5 A5 Em
8va
w/*Rhy. Fig. 2
D5 E5/D D N.C.
**Gtr. III
vib. lower note only
*w/slight variations
**standard tuning
Gtr. II
loco
Rhy. Fill 1 (Gtr. I)

w/*gtr. effects ad lib (Gtrs. I, II & III)
N.C.
Gtr. IV
sl.
P.M.
*Till end.
C5
D5
A5
H
Gsus4
G

N.C.
G5
Harm.
let ring
sl.
A5
P.M.
Begin fade
*Played behind the beat.
Fade out
P
H P

LITTLE GUITARS (INTRO)

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

CATHEDRAL

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

B
C
D
E
N.C.
sl.
N.C.
1.2.3.
sl.
4.
N.C.

ERUPTION

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

A5
G5
D5
8va
sl.
*Harm.
Full
1/4
*Release finger pressure when arriving at 19fr. at end of slide to sound F♯ natural harmonic.
1½
P
H
rake
trem. bar
loco
3½
Faster (♩ = 132)
accel.
Rhy. Fill 1
Overdubbed gtr.

loco
3:2
trem. bar
dim.
P.M.
*w/more intense flanging.
rake
(trills)
poco rit.
Faster (♩ = 146)
(C♯m)
* poco accel.
*w/flanger (slow sweep, medium intensity & regeneration)
& tape echo delay (approx. 150 ms. w/one repeat).
(A)
(A dim)
(B)
*Slightly rushed.

(E)
(C)
(Csus2)
(D)
(Dsus2)
(E)
(E7)
(E°)
(Am)
(E)
(E7)
(E°)
(Am)
(D7)
(D°)
(Gm)
(D)
(C7)
(C°)
(Fm)
(C)
(B)
*Slightly rushed.
(Em)
(B)
(Em)
(B)
*Harm.
(Echoplex on)
Fdbk.
trem. bar
rit.
dim.
** w/tape echo effect
*Tap open low E at 12fr. to produce octave harmonic.
Fdbk. pitch: B
**Univox tape echo runaway feedback effect.

NEWORLD

Tune Down: ⑥ = D.

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and GARY CHERONE

Moderately slow, in 1 𝅗𝅥. = 46

Intro:

Faster 𝅗𝅥. = 50

Main Theme:

*Th. = Fret ⑥ w/thumb.

A
D
G
D
A(9)
(8va)
*D
harm.
G(9)
D
A
D
G(9)
D
A
D(9)
D(9)/C♯
G6/B
*Chords played by keybd.

Dsus(9)/A
G
G(♯11)
Th.
Gsus2
Gm
D
N.C.(F)
Th.
Th.
poco rit.
a tempo
(G)
1/4
D5
(8va)
harm.
N.C. F
A♭5
G5
F5
D5
(8va)
harm.
♩ = 84
N.C. F
G
1/4
D5
(8va)
F5
F♯5
G5
G♯5
A5
harm.
harm.
Free time
Segue into "Without You"
G/B
Csus2
A6/C♯
tr
D
Dmaj7
rit.
harm.
harm.

SPANISH FLY

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

*Notes are written in transcription as if gtr. were tuned normally.
**Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

(♩= 108)
rit.
*Tapped harmonics (as before).

PRIMARY

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and GARY CHERONE

Gtr. 1 in open A tuning w/low A:

⑥- A* ③- A
⑤- A ②- C♯
④- E ①- E

* ⑥ A is 1 octave lower than ⑤ A.

Free time (♩ = 76, approx.)

*Gtr. 1 is a Coral electric sitar arr. for standard gtr.

A5 (8va) N.C.

harm. hold

Dsus(9)

hold

N.C.
D5(9) D#5 E5 F5(9)
N.C.
D5 C#5 C5 B5
A#5
A5
(8va)
harm.
w/fdbk.
*Hit back of gtr. neck and let open strings ⑤ - ② ring.

TORA! TORA!

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

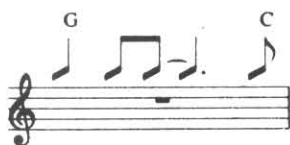
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

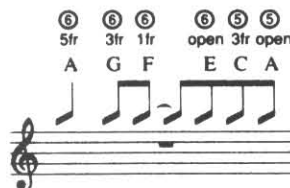
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

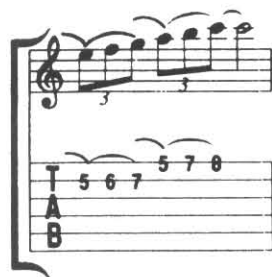
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

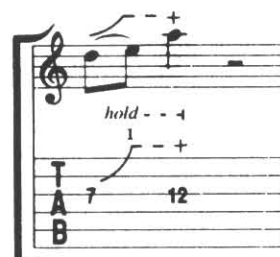
The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

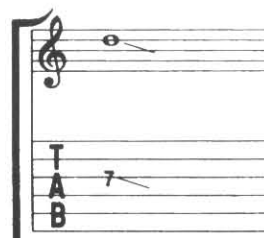
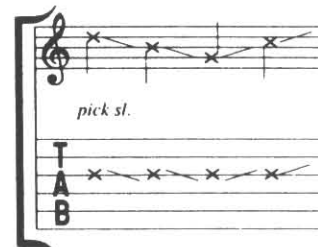
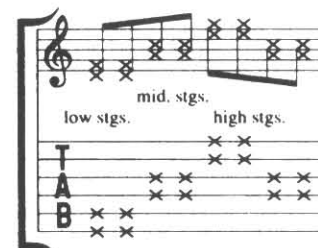
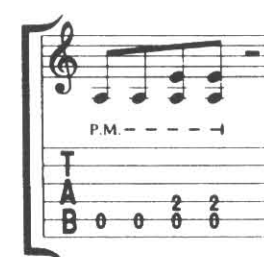
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

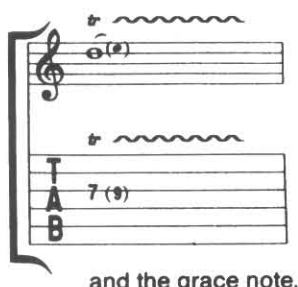
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

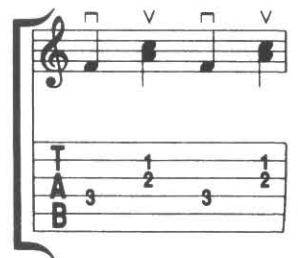
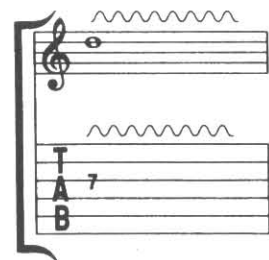
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

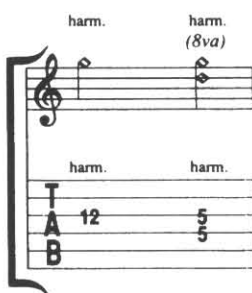
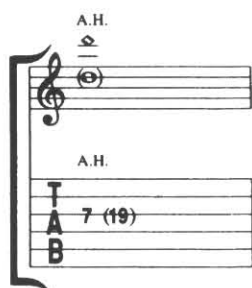
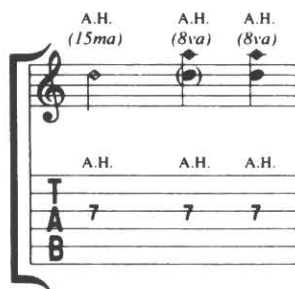
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

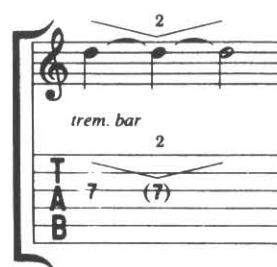
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (v) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.